

"Sketch," is loosely executed, but delicious in colour.

Mr. Hunt upholds his high character as an exact imitator of what he portrays, in his study (165) of a "Hare, Wood-pigeon, &c.,"—the verisimilitude of the real objects. (210) "A Jug of Roses;" (241) "The Oratory;" (249) "A Masquerade;" (262) "A Female Head;" (275) "Primroses;" (280) "Prayer;" (281) "Grapes, Figs, &c.;" (284) "Bird's Nest, &c.;" (288) "Apple Blossom," are often repeated proofs of what he can do in accurate imitation of reality, defiant of all attempts to adopt his style.

Copley Fielding, as usual, excites the wonderment of all at the extreme perseverance and industry manifested in no less than *forty-one* drawings, able delineations of English and Scotch landscape, many of size and all of pretension. No wonder, then, at the society's proverbial strength in this department, when their members are willing as well as able to work.

The clever adaptations of architecture to artistic purposes, by Mr. Joseph Nash, so clear and powerful in colour, enlivened as they are by judiciously disposed and gaily clad figures, always tell out conspicuously. (20) "Gallery at Aston Hall, Warwickshire;" (41) "Interior of the Hall at Speke, Lancashire;" (160) "Banquet given by Cardinal Wolsey to the French and Spanish Ambassadors, at Hampton-court Palace," are amongst works that testify to a zealous care of a well-earned name.

Mr. F. Mackenzie has two beautiful architectural drawings of "Lincoln Minster" (91 and 195), and a view of "Stow Church, Lincolnshire" (237).

One of the most graceful and careful appreciators of truth is Mr. George Fripp, whose drawings have ever the charm of freshness and individuality about them, unmistakeably English, with much that reminds one of poor Müller; still there is sufficient of a distinctive quality to entitle him to originality in (41) "The Stad—on the Wharf, near Bolton Abbey;" (96) "Mapledarham Mill, on the Thames;" (120) "A Study on the Thames, near Medmenham;" (161) "Tilly Whim, on the coast near Swanage," &c.

(90) "The Irish Piper," Alfred Fripp. A large drawing, by no means realizing the promise of earlier efforts. Slovenly affectation of the master has displaced the neat execution of the aspirant.

(125) "Home" is a charming interior, by Mr. Topham. (31) "Highland Pastime," and (130) "The Return," although displaying first-rate points, show he is not so much at home in Scotland as in Ireland.

A drawing entitled (69) "Come in," by Jos. J. Jenkins, is distinguished by a quaint naïveté out of the common way, and is with (222) "The Calm," the best of the painter's contributions.

(15) "The Fishmarket at Rome," Carl Haag, a late addition to the society, whose productions, despite some foreign crudities and eccentricities of colour, seem to justify his election. (87) "The Remains of the Temple of la Fortuna Capitolina," exacts attention from its claims to a high class of style.

We could hardly find terms, without becoming tautological, expressive of admiration for all the productions that deserve it. The names of Prout, Gastineau, Rayner, Richardson, W. Evans, W. Evans of Eton, Bentley, Callow, Duncan, Dodgson, Branwhite, Bartholomew, Richardson, &c., are a sufficient warranty for attractiveness. The most censorious will find little to abuse.

#### THE NEW HOUSES OF PARLIAMENT.

In reply to a question in the House of Commons the other night, Mr. Greene said he was certainly aware there was an action depending between Mr. Barry and Dr. Reid, but happily that subject had not come within the province of the commissioners. The commissioners were obliged to carry on the works as well as they possibly could—but certainly it was no easy matter to arrange matters between the contending parties.

Mr. B. Osborne gave notice, "that on an early day he should call the attention of the House to the desirability of getting rid of both Mr. Barry and Dr. Reid." (Loud cheers.)

On the 26th ult., there was a conversation as to the arrangements of the new House of Commons, when it was stated that the arrangement of six rows on each side of the House, as originally designed, would not afford that accommodation for members which was desirable. It was subsequently thought necessary that five rows only should be allowed; and, under these circumstances, it was quite obvious that the number of members who could sit in the House would be considerably decreased. To remove that difficulty a larger gallery at the end of the House was determined to be appropriated to

members also, so that a greater number be accommodated than in the present House; and this had been carried out in a temporary manner in order that it might be occupied for some few days in the present session.

Mr. Hume inquired if the Government were prepared to pay a per centage to the architect before all the "blunders" were rectified?—The Chancellor of the Exchequer said, they had as yet paid no per centage whatever to the architect.—Mr. Hume hoped, that no more money would be paid until these blunders were rectified.—Mr. Goulburn said he hoped that hon. gentlemen, in asking questions, would avoid using terms towards individuals which were not deserved. (Hear, hear, says the Ed.)

#### SLIMY BANKS OF THE THAMES.

THROUGHOUT Europe, no other metropolis is defiled by fluvial pollution such as debases the noble ripage of the father of rivers in London. From Chelsea to the Isle of Dogs, from Battersea to Greenwich, one long slab of fetid puddle disfigures the beach, and, at low water, impedes commercial intercourse. This is an evil of long standing; and, despite the obvious impediments which it interposes between the craft and the wharf, perhaps no capital has thriven equally in prosperous traffic. It may be that "where there is muck there is luck," and that this circumstance has given rise to the proverb; but any one who has seen the noble quays of St. Petersburg, the wharves at Hamburg, the stone sea-walls at Leith, the granite quays of Dublin with the clean constructed docks—not to speak of Liverpool, and even Paris and every continental town of any magnitude—cannot but think how much the facilities of landing and storing might be increased by the construction of solid quay walls and spacious docks within them, and by commodious wharves. To erect quay walls effectively along the Thames, the foundation should be laid in a line struck from the outer waterway arch of Westminster-bridge, on either side of the river, continued on is an equable curvilinear direction towards the city, and as the pool is much wider in the intervals between the bridges, a large tract of mud shoal would be reserved on either side, which interval should be cleared out and deepened, so as to form floating docks between the quays and the wharves.

These docks being accessible at high water (twice a-day) would be always full and near the level of the wharves, and no portion of the space need be lost, like the mud-bank, but all could be covered by barges perpetually receiving or discharging cargo: these wharfingers would be on a level with their business, and no loss of time could occur, as at present: besides that, the stercor and putrescence which nauseate every observer of the river banks at low water would be wholly removed. The sanitary spirit which is abroad has said enough of the poisonous exhalations emanating from the congested discharge of a thousand sewers, and of the vapours which emit pestilence under a summer's sun, equally pernicious to the operations of trade and to the householders in the vicinity.

Erstwhile that reach extending from Whitehall to the Temple-gardens was called the "Strand," the exuviae of St. Martin-in-the-Fields and the hamlet of Charing must then have been in those days no larger than a pump spout: the puddle-dock would now be a more appropriate designation. There are, however, some hopes that, in the course of time, the land may here gain on the stream, for a flourishing bed of flaggers in luxuriant vegetation seems to maintain an undisturbed progression, and bids fair to connect in verdure the Temple-gardens with his Grace of Northumberland's *rus in urbe*. It cannot be objected that such quay walls should interfere with business, as the barges afloat on a high level would be much more accessible; therefore the private property of trade must be benefited, whilst the corporate property in the causeway and produce of the river must be equally enhanced—at the same time that a causeway for foot passengers, if not for carriages, might conduce to the city revenues by a toll, and would greatly tend to the liberation of the Strand, Fleet-street, &c., from a too

densely crowded traffic. These ideas are not new: the hideous deformity of the river is the subject of every foreigner's remarks. I have before alluded to the subject in *THE BUILDER*, and proposed a plan for making the base of these quay walls a watercourse for the sewage of London. Sir F. French and Mr. Martin have treated the savoury subject before me: nevertheless, as what is before the eyes often becomes impalpable through use, it may not be altogether out of season to stir up the dregs of this old deposit, in the hope that the urbane inhabitants may at length turn their noses to the remarks of QUONDAM.

\* \* Mr. Martin has just now published an "Outline of a Comprehensive Plan for diverting the Sewage from the Thames, and applying it," &c.\*—mainly for the purpose (and very justly) of establishing his "claim to the originality of design, which just now bids fair to be quite smothered by a host of newly created competitors."

#### SIGHTS AND SCENES.

*Fremont's Route to Oregon and California, Egyptian Hall.*—The moving painting showing the journey from Washington City across the Rocky Mountains to California, now exhibiting at the Egyptian Hall, would have been thought better of, if it had appeared before the panorama of the Nile, and the magnificent diorama illustrating the route to India. Moreover the sketches from which it was painted were made before the golden "find" had changed the aspect of the country. There is nevertheless a good shilling's worth of information to be got out of it. They tell a good trait of Colonel Fremont, who, at the close of his toils, and after many dangers, discovered a vein of gold stretching for two miles in a tract of land he had purchased. His followers had shared all his hardships, and braved death for him and with him. Did he divide his mine with them? No. He gave it to them, and they divided it with him!

*Journey to the Tubular Bridge, Regent-street.*—A very charming and effective painting of the Snowdon group of mountains has been added to this exhibition. The views are now made to succeed each other, too, without dropping the curtain, which is a great advantage, and the running commentary given with them is much improved.

*Polytechnic Institution, Regent-street.*—Mr. J. H. Pepper has been added to the lecturing staff here, and is giving some interesting chemical discourses. The institution well maintains its attractiveness. A cheaper and more instructive evening's amusement cannot be found.

*"Artists' Conversazione."*—At the closing conversazione on the 27th ult.; (Freemason's Tavern), a selection of the works shown at the previous meetings filled the tables, including some capital sketches by Messrs. Bennett, Collingwood Smith, Goodall, and others. Many ladies were present, and the evening passed pleasantly.

*Artists' Amateur Dramatic Performance.*—The same artists who, upon two former occasions, rendered their services, have determined to give a third amateur dramatic performance at the St. James's Theatre, on Saturday, the 18th of May, in aid of the funds of the "Artists' General Benevolent Institution." The object of this institution is to extend relief to all artists in distress, their widows and orphans. The amateurs ask the support and encouragement of the public and their brother artists, to insure that successful issue which their object deserves, and will, we hope, find.

*Amateur Musical Society.*—Those who want a proof of the state of musical knowledge amongst amateurs in England, should attend the concerts given by this society, at the Hanover-square Rooms,—where, by the way, they may see an Earl blowing his own trumpet, and a Lord drawing the long bow—over a violoncello. On the 29th they gave Felicien David's symphony in E flat, and Mendelssohn's symphony No. 3, in A minor, in admirable style. Architects should be musicians.

\* Edinham Wilson, London, 1850.